

FIFTIETH THOUSAND—REVISED.

No. 5.

Hubert Burgess'

No. 5.

*System of*

# PENMANSHIP

IN TEN BOOKS

*Written by*

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# BURGESS' SYSTEM OF PENMANSHIP.

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The intention of the author of this System of Writing is to simplify as much as possible the method of teaching it, and to insure a legible and rapid style. Being conscious that cramped and uneven manuscript arises from the want of early and judicious instruction, and in some instances from a mistaken idea as to the true method of teaching, it has been the endeavor to prevent the first consequence by supplying the proper information, and to correct the latter by argument and proof. In place of allowing young pupils to commence with small exercises which do not require the use of the arm, large ones are here substituted, which cannot be done without it. In place of commencing the formation of letters before they have any control over the hand, and thereby acquiring the habit of making them imperfectly, the pupil has a course of practically useful exercises to perform, that the hand may be made subject to the brain. In place of mentioning once for all some necessary rule or advice, apt to be forgotten as soon as spoken, the most thorough instruction for each exercise is before the pupil always. So comprehensive are these directions intended to be, that pupils should commit them to memory as a store of useful knowledge. Not only are they designed for scholars, but teachers also, who may not be good writers.

The fundamental principal upon which the system is based, is the **FORE ARM MOVEMENT**, which all good writers acknowledge is the true one. In order to carry out the system, the following suggestions are offered:—

That the same exercises as those contained in the first book be given to young pupils to do, either upon the blackboard or slate, to prepare them for the paper.

That the teacher should explain the importance of position, holding the pen, &c. frequently.

That they be allowed a few minutes to study the directions contained at the head of each page, the teacher illustrating upon the blackboard what is to be done each lesson, and explaining the meaning of the directions. When errors are committed too often in opposition to the printed advice, those who commit them should be severely censured. Writing should be a primary not a secondary consideration, and in fact should be made as much a lesson as any study, which generally is not the case.

It does not follow that because No. 1 has been filled, that No. 2 comes next. It may be necessary to go through the same number twice, the test must be the manner in which the first has been done. If this is thoroughly explained to the pupils, it will prevent the hurry they are always in to pass the early numbers. Pupils should receive credit as well as censure when they deserve it.

In place of teaching geography and morals and writing in the same book, the *copies* have reference to the one subject in hand, and contain valuable remarks and suggestions.

The last number contains three lines of writing, in a good practically useful hand.

The first book contains exercises which are purposely made so large that the pupil in making them must move the hand, that being the basis of the whole system. Thorough directions are given at the head of each page. It is not expected that the exercises will be very well done—it will be difficult at first to guide the hand.

Nos. 2 and 3 contain a large capital letter upon one page, and a most important exercise upon the other, alternated. It is not supposed that the pupil is now learning to make capital letters—they are merely exercises made so large that the hand must move to form them. It is necessary that the hand shall be thoroughly under control—and in order to save as much time as possible, the exercises have been put into this form, that something of the shape of capitals may be learned at the same time.

No. 4. contains 24 exercises for small writing, intended to embrace every movement required. Too much attention cannot be given to them. The explanations at the head of each page are very explicit, and should be strictly followed.

No. 5 contains the analysis of the small alphabet, showing how to commence each letter, of what elements they are formed, their relative proportions and combinations.

No. 6 contains combinations of small letters, forming words commencing with A, and running through the alphabet, each letter commencing five words.

No. 7 contains the analysis of capitals. This system reduces the principles to two, the line of beauty and oval. A thorough explanation of the terms used in this book is given at the head of the page wherein they occur, with full directions for making every letter in the alphabet.

No. 8 contains combinations of capitals and small letters in the formation of words, with directions as before.



Analysis of the alphabet. Commence the *a* with a fine line near the top. Make an oval. The second part commences with the straight element and curves when near the ruling. Press upon the pen as soon as it touches the paper in making the down stroke. The letters above must be the same size and direction as those between the ruled lines. Hold the pen lightly. Do not make the down strokes too heavy. The letter *b* is four times as long as the *a* or *c*. Read the directions on the next page before doing this copy.

*a b c a b c a b c a b c a b c a b c a a*



2 Analysis of the alphabet. Commence *b* with the fine line. The upper part is the loop element and must be made in each one the same length and width. Do not curve the back of the letter, the direct or straight element should be visible. Imitate the copy. The back of the *c* is part of an oval. Remember these are not exercises. The letters must be slowly and carefully made until the shape is acquired, after which they may be done quickly.

*a b b c a b c a b c a b c a b c a b c a a*



Analysis of the alphabet. The *d* is commenced as the *a*, with a fine line and the oval element, the straight element joined to it. The *d* is half the length of looped letters, and twice as long as the *a*, or *e*. The *e* is part of the oval element with a fine line through the top of it. The *f* is four times as long as the *e* above the ruling and three times as long below it. The lower loop should cross on the ruling. Be sure not to make the back curved, remember the straight element should be seen as in the *b*.

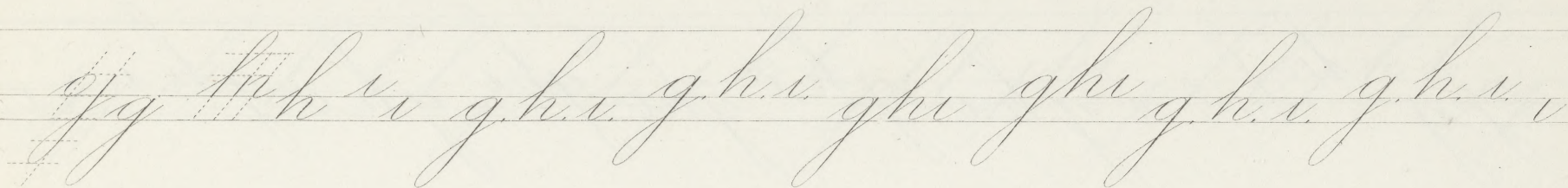
*St d e f d e f d e f d e f d e f d e f d d*



4      Analysis of the alphabet. *The loops must be made full, and all the same size. The d's all the same height. The letters upon the upper line exactly the same as the lower ones. The loop of the f is twice as long as the d. Occupy the same space with your letters as in the copy. Endeavour to make a clear steady mark. Shade all down strokes exactly at the top. Do not rest the hand too firmly.*



Analysis of the alphabet. Commence the *g*, like the *d*, fine line and oval element, with the straight terminating in the loop element joined to it. The straight and loop elements together are four times as long as the oval. The *h* is a combination of the loop and straight elements, and the straight element with a curve at both ends. The loop and straight elements together, are four times as long as the straight element with the curves attached to it. The *i* is the straight element with curves attached to it.



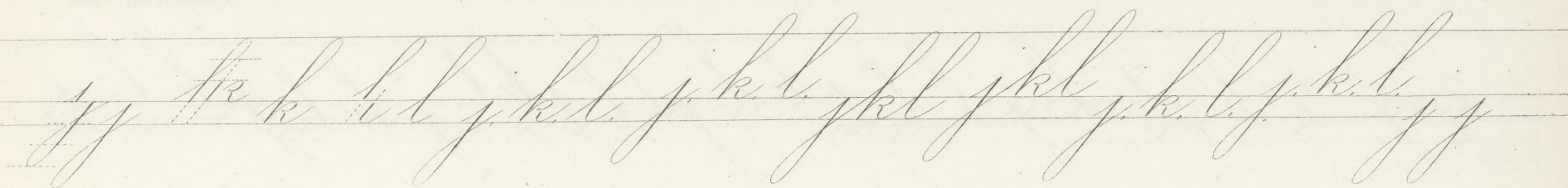


Analysis of the alphabet. The *i* is one fourth as long as the *h* or *g*. Make the loops of the *h*'s the same length and width,  
<sup>6</sup> and those of the *g*'s also. All the letters must slope exactly the same way, and those above must be exactly the same size as  
those between the ruled lines.

*g g h h g h i g h i g h i g h i i i*



**Analysis of the alphabet.** *The j commences with the straight element terminating in the loop, and should be four times as long as the i. The dot should be in a direct line with the letter. The first part of the k combines the straight and loop elements. O The upper portion of the last part is an oval, and the lower part a small line of beauty. The l is the same as the b without the small mark; and must not be made round at the back. Be sure not to make the down strokes too heavy.*





8



*Analysis of the alphabet. The m is made by the straight element three times, with the curve at the top and once at the bottom. The lines should not be made too close together, the second mark should be exactly in the centre of the letter. The n is but the two last lines of the m. The lines must be the same distance apart as in the m. The o is the oval element. A straight line through it should slope as writing.*

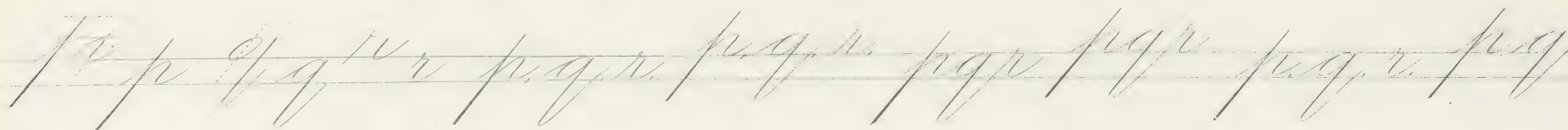


Analysis of the alphabet. Try to remember the elements made use of in the formation of every letter, so that if you make one  
<sup>10</sup> badly you may know exactly where to correct it by tracing them out separately. Do not forget to press upon the pen at the commence-  
ment of the straight element wherever it occurs. In these letters it begins as soon as the curve is made at the top.

*Handwritten cursive letters and strokes on a ruled line:*  
The first group shows the formation of 'm' and 'n' with arrows indicating the direction of the pen strokes. The second group shows the formation of 'c' and 'u' with arrows. The third group shows the formation of 'm' and 'n' with arrows. The fourth group shows the formation of 'm' and 'n' with arrows. The fifth group shows the formation of 'm' and 'n' with arrows. The sixth group shows the formation of 'm' and 'n' with arrows. The seventh group shows the formation of 'm' and 'n' with arrows. The eighth group shows the formation of 'm' and 'n' with arrows. The ninth group shows the formation of 'm' and 'n' with arrows. The tenth group shows the formation of 'm' and 'n' with arrows.



**Analysis of the alphabet.** The *p* commences with a fine line and the straight element made heavier at the bottom. The second part is the straight element with a curve at both ends. The first part should be four times as long as the second, half above and half below the ruling. The *q* commences with a fine line and oval, the straight element has a fine line running from the bottom. The *q* is the same length as the *p*. The *r* commences with a similar mark to that in





<sup>12</sup> the b and finishes with the straight element curved at the bottom. Endeavour to make the proportions correctly and remember them. Never continue to use a bad pen. Blotting paper and pen wiper should never be absent. Do not lean too far forward. Hold the pen tightly, so that it may glide over the paper.

*Flp q q<sup>u</sup> r p q r p q r p q r p q r p q r*



Analysis of the alphabet. Commence the *s* with a fine line, the body of the letter should be part of an oval with the dot 13  
as in the copy. The *t* commences with a fine line and straight element terminating in a curve. The *t* is the same height as the *d*, *p*,  
and should be carefully crossed near the top. *U* commences with a fine line and the straight element terminating in a curve. *V* is  
commenced with a fine line and straight element with curve at the top and bottom. The *v* is the same as the lower part of *b*.

*s t u v s t u v s t u v s t u v s t u v*



<sup>14</sup> Analysis of the alphabet. The *w* is the same as *u*, with the mark as in *v* or *h* added to it. *X* is formed by two ovals touching, a dot is added near the ruling in one and near the top in the other. The second oval should not be shaded. The first part of *y* is the same as the second part of *n*. The straight element is added terminating in the loop and is four times as long as any small letter. *Z* is part of an oval at the top, the loop element is added without the straight, and is the same length as *y*.





Remember that the looped letters are the same height and width. Take time to make each letter perfect, and do not forget that the shading in the down strokes (or straight element,) commences precisely at the top. Hold the pen properly. Do not lean heavily against the desk. 15

a b c d e f g h i j k l m n o p q r s t u v w x y z



16 *Sit erect. Keep the book clean. Use the blotting paper and pen wiper. Do not allow books, slates, or other articles not required for writing to remain upon the desk. Hold the pen lightly. Make every letter slope exactly the same way.*

*a b c d e f g h i j k l m n o p q r s t u v w x y z*



Do not make the down strokes too heavily, a slight pressure upon the pen is sufficient. The loops must be the same width as well as length. Never forget to cross t's or dot i's and j's. Keep the book parallel to the edge of the desk. The pen holder 17 should point to the right shoulder.

g p q r y y e y f g z l p d q q p r y p f t f z y g g p q r y



48 *Make the p, d and t the same height above the ruling, the p and q the same length below. The t, d and p half the height of looped letters. Looped letters four times as long as any small letter. Endeavour to remember the proportion of these letters.*

*p, d, t, thdt, t, d, p, q, tdpq, thdt, tdpq, q, q*



The loops of all these letters must be exactly the same length and width. They are four times as long as the a, e, o, u, m, n, i, or any small letter. A very slight pressure upon the pen is sufficient, and be sure they all slope the same way. Do not make the backs of any looped letters round. 19

L. l. f. Whfk. bfk. b. h. l. Whfk. l. b. h. k.



20 *All these looped letters must be the same length and width and slope exactly the same way. They are three times as long as any small letter below the ruling. There is no straight element in the s or z but in all the rest it must be visible. Sit erect. A very slight pressure upon the pen is sufficient.*





The nine first letters are formed by the oval element. The twelve ending with *h* are formed of the straight element either direct or curved at one or both ends and the loop element. The six looped letters together are all that are looped above the line. The *g, y, j, f, s, z*, are those which are looped below. 21

*o u d g q c e s a m n u i j w v t p y h b l f f k z*



22 *Each letter should be carefully finished. All the t's the same length, shaded from the top and crossed at the same distance from the ruling. The a's all the same size. Do not make heavy down strokes. Looped letters all the same length and width.*

*am. but. cat. dog. eat. fat. got. hat. imp.*

*Make the t's the same height half as long as the looped letters. Each letter must slope the same way. Make each word occupy the same space as those in the copy. The hand must not rest too firmly upon the paper. Finish each letter as perfectly as possible.*

*got. kit. lot. mat. nut. out. put. rat. sat. rr*



<sup>24</sup> Make the p's and t's the same height. Looped letters the same length, four times as long as the small letters. The letters should be the same distance apart in each word, and touching the ruling above and below, no writing can be regular otherwise.

tot. up. vote. went. a. yet. zest. x y z x y z



No. 9 contains copies consisting of one line of writing, each line containing some information for the guidance of the pupils.

No. 10 contains copies consisting of one or more sentences, with capital letters introduced in a clear and practical hand, each copy having reference to writing. The whole system consists not only of copy books, but being also a Manual of Penmanship. This book terminates the course.

### Of Position.

It is important that the desks should be suited to the height of the pupil. It is not possible to write so well, if they are too high or too low. In the former case, the weight of the arm renders it necessary to rest it, thereby destroying the very principle upon which this system is based. In the latter case, the head droops forward, rendering it impossible to sit in the correct position.

The position for writing is graceful, and not at all fatiguing. Sit erect, not stiffly, with the left side forward, so as merely to *touch* the desk. If the seats are movable, so that the body can be placed with the right side forward, and still be in a natural position, and the desks do not slope too much, it is preferable—but generally in schools these objections exist, rendering that position not only awkward in appearance, but exceedingly uncomfortable and tiresome. This should be remembered in public schools. The same position should be observed in all departments. The irregularity of two positions cannot be allowed in the same class, which will be the case if teachers have different methods of instruction. The left arm should rest lightly upon the desk, the hand being placed in an easy position always above the line upon which you are writing.

### Holding the Pen.

The pen should be held lightly between the two first fingers and thumb of the right hand. The fingers should never be so far down as to be below that part of the holder into which the pen is placed. The third and fourth fingers should touch the paper lightly. The fore arm or wrist should also *touch* the desk, so that the two points of contact will be the muscle of the fore arm between the wrist and elbow, and the third and fourth fingers, or the wrist and fingers, but so lightly that the hand may move with the pen as the writing is done. It is a good exercise to place the body in the correct position, holding the pen according to the directions, and describe as large a circle as possible rapidly. The freedom of hand which must be exercised in doing this, is the true principle of rapid writing. The holder should point to the right shoulder.

### The Fore Arm Movement.

The movement by which the circle is made is called the Fore Arm Movement, and it consists in allowing the hand to move with the pen as a line is written.

### Of Pens, Paper, Ink, &c.

It is highly important that the pens should be suited to the purpose for which we need them. I recommend Gillott's 404 as being quite fine enough for all purposes. Much depends upon a good pen, the quality of paper, and clear ink. It has been the endeavor to provide in these books as good paper as it is possible to obtain. Blotting paper is a positive necessity, to insure a cleanly book.

Burgess' System of Penmanship has been adopted by the Board of Education of San Francisco, for use in the public schools, and recommended for adoption at the meeting of the Teachers Institute in San Francisco, May 30th, for use throughout the State of California.

### New System of Drawing.

The Author of this System of Penmanship has also prepared a NEW SYSTEM for TEACHING DRAWING, intended for use in large or small classes, differing materially from any published on the subject.

Book No. 1 contains elementary exercises, with directions for the guidance of the pupil printed at the head of each page.

No. 2 contains fifty copies of various kinds, with explicit directions for drawing each at the head of each page.

No. 3 contains elements of perspective, intended to be explained by the teacher from such objects as cubes, houses, tables, chairs, &c. The perspective of the circle is illustrated by hoops, barrels, &c. The printed directions are so explicit, that any teacher may successfully give instruction from them.

No. 4 contains practical information concerning light and shade, the methods of representing different surfaces by shading, illustrated by pleasing and familiar objects.

No. 5 will contain finished drawings, applying all that has been said in the earlier numbers, with valuable hints concerning sketching from nature, &c.

This System was recommended for adoption by the Committee appointed for the purpose, at the meeting of the Teachers Institute in San Francisco, May 30th, 1861, for use throughout the State of California.

It will be known as BURGESS' SYSTEM of DRAWING.



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Thin Letter, Plain.

## FOOLSCAP.

Mercantile Foolscap, Ruled.  
Mercantile Foolscap, Plain.  
Congress Foolscap, Ruled.  
Congress Foolscap, Narrow Ruled.  
Congress Foolscap, Plain.  
Thin Foolscap, Ruled.  
Thin Foolscap, Plain.

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Mercantile Note, Plain.  
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Congress Bill, Thin, Long.  
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